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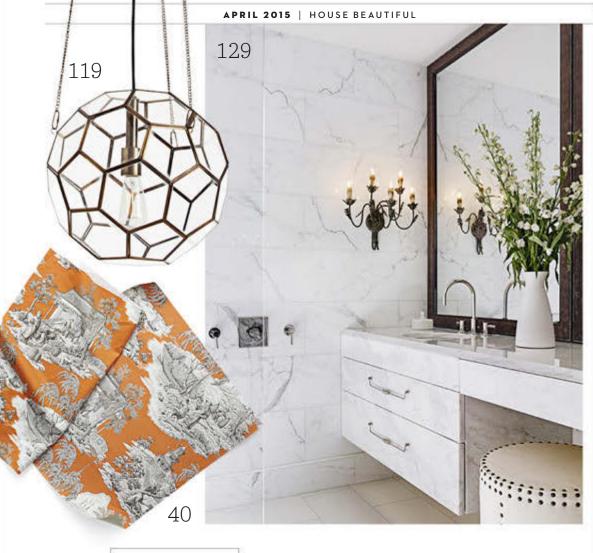
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AND SO MUCH MORE!

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ERIN MARTIN









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### JEFFREY ALAN MARKS for KRAVET COLLECTIONS





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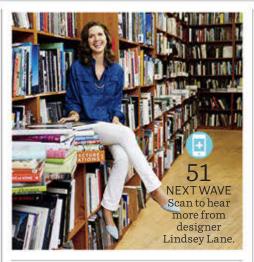
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JOHN BESH'S KITCHEN Scan the photo to comment on the recipe.





62 **DESIGN BOOK** Scan the book to buy 40 Years of Fabulous: The Kips Bay Decorator Show House on Amazon.



TABLESCAPE Scan the photo to view a slideshow of chinaware.







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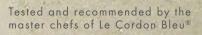
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# #ColorForAll







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### PAINT

### Wicker Furniture

Nothing wakes up these relaxed, classic pieces like dressing them in a fresh color.



surrounded by a jungle of greenery, so I painted it in a soft, powdery green that reminds me of the underside of a leaf. Thick, gloppy paint on this 40-year-old chair also hides some of the broken pieces. I think the reason a lot of people paint old wicker is that they can't possibly think of giving it up."

MIMI McMAKIN



### **EXUBERANT PINK** SW 6840 SHERWIN-WILLIAMS

"I have a set of wonderful old Victorian wicker, but I'm tired of white, so I'm going to paint it fuchsia. What a delicious, mouthwatering color! It makes me think of red raspberries and fresh cream."

JENNIFER GARRIGUES



### MARGARITA 2026-20 BENJAMIN MOORE

"This green is tropical, bold, and saturated everything I love in a color. It will revive any ailing piece of wicker, and I particularly like to use it on chairs that are under a covered veranda or loggia to add some zip to the sought-after shady spaces. Pair it with cushions and pillows in a colorful cabana stripe."

**GARY McBOURNIE** 



### **LIGHT BLUE 22** FARROW & BALL

"Not remotely simple to describe, this color looks as if a pale blue sky and lichen from a tree were blended together. I just used it on a wicker table that I found for my bedroom to go against pinky-peach walls. The color brings out the table's texture and shape. And since the room opens onto a terrace, it's like bringing the outside in."

**CATHERINE OLASKY** 



### **FOWLER PINK 39** FARROW & BALL

"More of an earthy peachshrimp-clay color than a true pink, this is a sophisticated, chameleon hue that would highlight the personality of a piece. It makes dowdy brown wicker look fresh and glowing and takes 10 years off its age. Think of it as Elizabeth Arden and Helena Rubinstein in a paint can."

JOHN LOECKE



### SILVER MIST 1619

"I'm painting the wicker furniture for a porch in Maine in this pale gray, like morning fog. It is softer than white and blends beautifully with its surroundings. Gray is the perfect foil for color on the cushions, which I'm doing in a mix of lavender and purple prints. The combination should hold its own against the rugged beauty of the coast and the stately architecture of the house.

**NINA CAMPBELL** 



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### NANKING BLUE 23-10 PRATT & LAMBERT

"I love wicker canopy chairs, the kind that completely envelop you like a cocoon. Paint one in this vibrant blue, and it will make you feel like you're swimming in the Mediterranean. Put it in a sunroom surrounded by plants, and you'll instantly be transported to some exotic locale. Find a pair of them to double the fun."

ANGIE HRANOWSKY



### BLUE GROUND 210 FARROW & BALL

"Wicker is the kind of material that can handle a bold paint color, due to the texture of the weave. This is a versatile blue that can read old-school or hip and happening, depending on whether you pair it with cabbage roses or an ikat. I'm from the Deep South, and to me, wicker means comfort. I'll often use it indoors to cut the seriousness of certain rooms."

**ELEANOR CUMMINGS** 



### POPPY 1315 BENJAMIN MOORE

"At an estate sale, I found a 1950s white wicker wine rack with a top shaped like a pagoda. I took it a step further by painting it Chinese red. Nobody will miss it in that color. I'm thinking of putting it in a navy-blueand-white sitting room, where it will definitely be a conversation piece."

JUDY BENTLEY



### ESSEX GREEN RME-43 BENJAMIN MOORE

"As a Southerner, wicker is one of those things I hold sacred. Traditionally, it's painted this deep, dark green—just shy of black—that forgives dirt, showcases a great stripe, and weathers to perfection. Commonly known as French Quarter green or Charleston green, it evokes the feeling of a warm summer day on a sprawling porch with a mint julep in hand."





### SOUTHFIELD GREEN HC-129 BENJAMIN MOORE

"This is my version of Oliver Messel green, the color you see on all those stylish houses he designed in the 1960s and '70s on Barbados and Mustique. Do your furniture in it, and you'll feel as if you're having cocktails with Princess Margaret. We buy \$35 chairs from Ikea and slather them in highgloss paint. Then you can put them outside for a few years, and they won't rot."

AMANDA LINDROTH



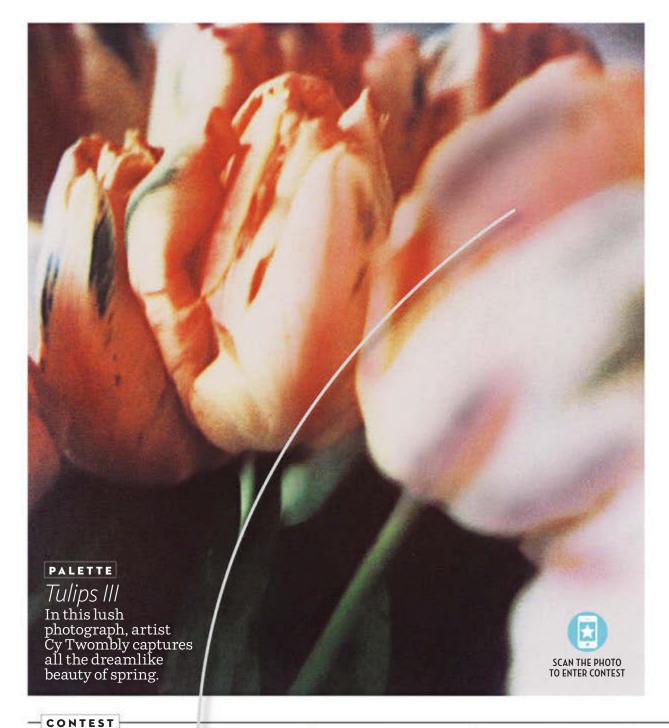




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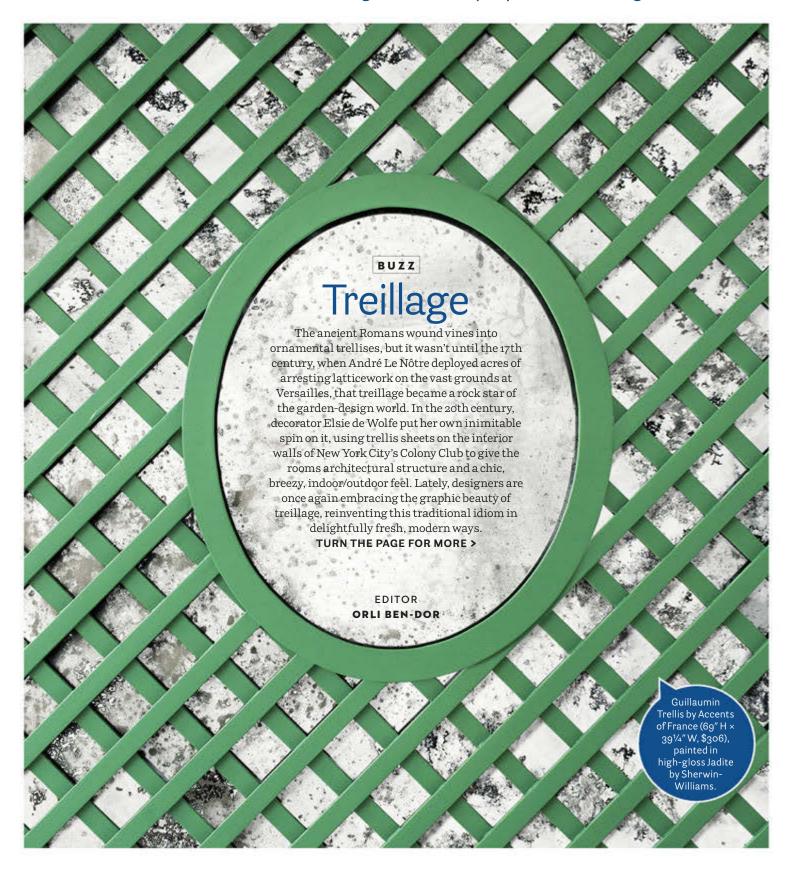
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# PHOTOGRAPHER MAURA McEVOY STYLIST MELISSA COLGAN

### THE BEST

Fabric . Rugs . Wallpaper . Things We Love



### Garden Party

Four decorators share how they like to indulge in the transformative powers of treillage.

### RICHARD KEITH LANGHAM>

"For my recent renovation of Brennan's restaurant in New Orleans, I opened up a rabbit warren of rooms to create one expansive space. The treillage on the walls nods to classic European decorating, but with a sassiness and drama that's pure New Orleans."









"I installed trelliswork in this tiny room at the end of our entry hall—it's where your eye goes as soon as you walk in the front door. It's all about maximizing sight lines. The trellis acts as a visual bridge between inside and out, and it's feminine yet strong."

### *<b>ASHLEY WHITTAKER*

"I love the sense of history a trellis brings to a room, and it adds interest to what might otherwise be a plain space. I freshen it up with unexpected colors behind the lattice. The green here echoes the garden visible through the oversize windows."



"I wanted to evoke the feel of a conservatory. The mirror appears almost translucent, reflecting natural light, but with the trellis on top, it doesn't overwhelm. Used alone, the mirror or trellis may have been too harsh here, but together they soften one another."

### Instant Architecture

Artist Susan Harter customizes each of her wallpaper murals to the exact dimensions of a room, painting it by hand, then printing it onto shippable canvas rolls.

White Gardens Scenery with Colony Club Trellis.

To the trade, susanharter.com





# The Go-To Source

For a dizzying array of lattice-work designs, look no further than Los Angeles-based company Accents of France. Its more than 60 standard options—from simple sheets and arches to planters and elegant curlicued pediments—can be combined in any number of ways and are available in cedar or aluminum.

Trompe l'Oeil Cedar Panel. In Dark Green. 72<sup>3</sup>/<sub>4</sub>" H × 39<sup>1</sup>/<sub>4</sub>" W, \$418. accentsoffrance.com





## Motif of the Moment

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is all you need
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splash of treillage.



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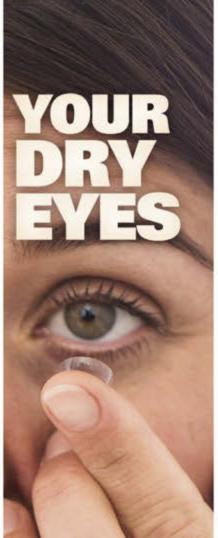
**CERAMIC LANTERN**By Urban Trends. In Green.
\$83. wayfair.com



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#### SPOTLIGHT

## Serve It Forth

A meal is only as beautiful as its setting, and the soft, irregular shapes and glazes of ceramist Lindsay Emery are a feast for the eye.



PRODUCER LORA YOON HUH STYLIST MELISSA COLGAN PHOTOGRAPHER MAURA MCEVOY





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#### FURNITURE

## Focused Vision

Two decorators turn their distinct points of view into capsule collections with outsize punch.





## NINA CAMPBELL & OOMPH

The acclaimed English designer's collection for Oomph is full of stylish basics that fit well into any space. The six versatile items range from accent pieces to larger furniture that can anchor a room, and they come in a variety of finishes and colors. oomphonline.com



## SARA GILBANE & THE NEW TRADITIONALISTS

Gilbane based her sevenpiece line on shapes she seeks out again and again. The collection was a chance to create "beautiful and functional" goods, she says. It's the first designer collaboration for the company, which is based in New York City with a factory nearby in Connecticut. the newtraditionalists.com







**ENID DESK** In Club Navy. \$4,004.





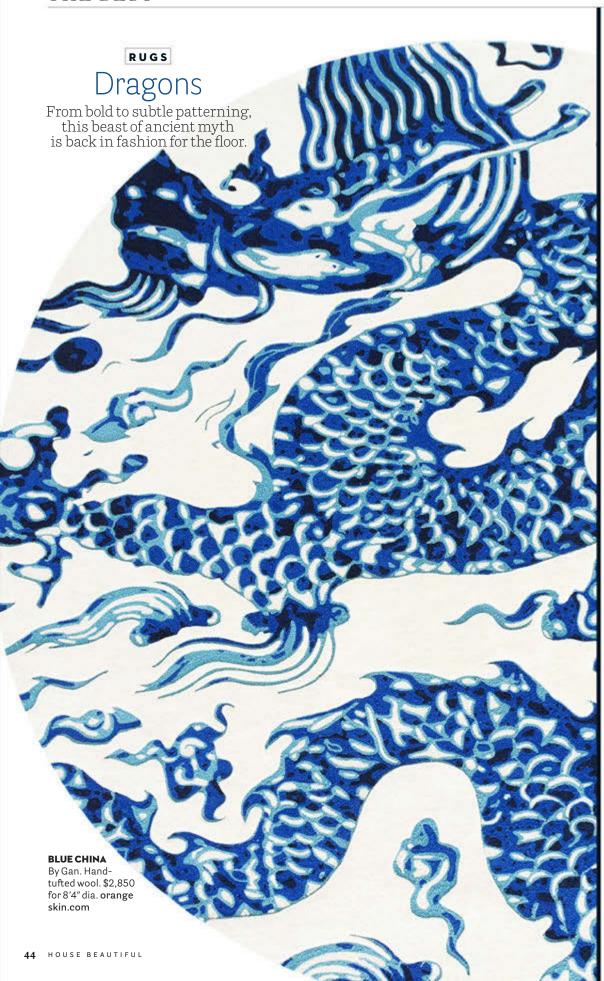




## @flora.forager

"I'm obsessed with artist Bridget Beth Collins's feed. Inspired by flowers, she uses petals, stems, and other natural materials to construct stunning landscapes and still lifes. And she also sells prints of some of her posts." — Orli Ben-Dor, Market Editor







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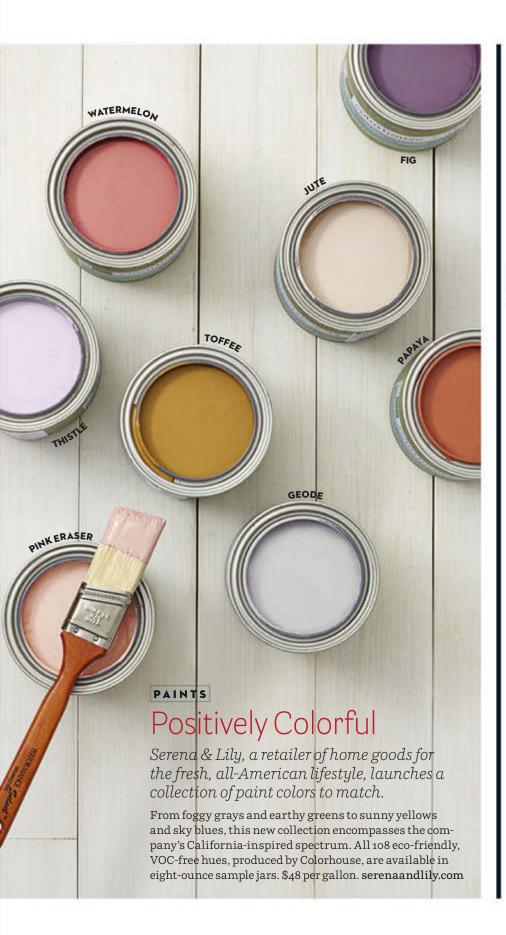


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You can use artificial tears for temporary relief but they cannot help you make more of your own tears. Only continued use of prescription RESTASIS® twice a day, every day, can help you make more tears. Individual results may vary.

#### **Approved Use**

RESTASIS® Ophthalmic Emulsion helps increase your eyes' natural ability to produce tears, which may be reduced by inflammation due to Chronic Dry Eye. RESTASIS® did not increase tear production in patients using anti-inflammatory eye drops or tear duct plugs.

#### Important Safety Information

Do not use RESTASIS® Ophthalmic Emulsion if you are allergic to any of the ingredients. To help avoid eye injury and contamination, do not touch the vial tip to your eye or other surfaces. RESTASIS® should not be used while wearing contact lenses. If contact lenses are worn, they should be removed prior to use of RESTASIS® and may be reinserted after 15 minutes.

The most common side effect is a temporary burning sensation. Other side effects include eve redness. discharge, watery eyes, eye pain, foreign body sensation, itching, stinging, and blurred vision.

You are encouraged to report negative side effects of prescription drugs to the FDA. Visit www.fda.gov/medwatch, or call 1-800-FDA-1088.

Please see next page for the Brief Summary of the full Product Information.

Call 1-866-271-6242 for more information.





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Make more of your own tears.

For Chronic Dry Eye disease caused by reduced tear production due to inflammation.



Available by prescription only.



#### RESTASIS® (Cyclosporine Ophthalmic Emulsion) 0.05%

#### BRIEF SUMMARY—PLEASE SEE THE RESTASIS® PACKAGE INSERT FOR FULL PRESCRIBING INFORMATION.

#### INDICATIONS AND USAGE

**RESTASIS**® ophthalmic emulsion is indicated to increase tear production in patients whose tear production is presumed to be suppressed due to ocular inflammation associated with keratoconjunctivitis sicca. Increased tear production was not seen in patients currently taking topical anti-inflammatory drugs or using punctal plugs.

#### CONTRAINDICATIONS

**RESTASIS®** is contraindicated in patients with known or suspected hypersensitivity to any of the ingredients in the formulation.

#### WARNINGS AND PRECAUTIONS

#### **Potential for Eye Injury and Contamination**

To avoid the potential for eye injury and contamination, be careful not to touch the vial tip to your eye or other surfaces.

#### **Use with Contact Lenses**

RESTASIS® should not be administered while wearing contact lenses. Patients with decreased tear production typically should not wear contact lenses. If contact lenses are worn, they should be removed prior to the administration of the emulsion. Lenses may be reinserted 15 minutes following administration of **RESTASIS®** ophthalmic emulsion.

#### ADVERSE REACTIONS

#### **Clinical Trials Experience**

Because clinical trials are conducted under widely varying conditions, adverse reaction rates observed in the clinical trials of a drug cannot be directly compared to rates in the clinical trials of another drug and may not reflect the rates observed in practice.

In clinical trials, the most common adverse reaction following the use of RESTASIS® was ocular burning (17%)

Other reactions reported in 1% to 5% of patients included conjunctival hyperemia, discharge, epiphora, eye pain, foreign body sensation, pruritus, stinging, and visual disturbance (most

#### Post-marketing Experience

The following adverse reactions have been identified during post approval use of RESTASIS®. Because these reactions are reported voluntarily from a population of uncertain size, it is not always possible to reliably estimate their frequency or establish a causal relationship to drug exposure.

Reported reactions have included: hypersensitivity (including eye swelling, urticaria, rare cases of severe angioedema, face swelling, tongue swelling, pharyngeal edema, and dyspnea); and superficial injury of the eye (from the vial tip touching the eye during administration).

#### **USE IN SPECIFIC POPULATIONS**

Follow these 3 steps:

#### **Pregnancy**

#### Teratogenic Effects: Pregnancy Category C

Adverse effects were seen in reproduction studies in rats and rabbits only at dose levels toxic to dams. At toxic doses (rats at 30 mg/kg/day and rabbits at 100 mg/kg/day), cyclosporine oral solution, USP, was embryo- and fetotoxic as indicated by increased pre- and postnatal mortality and reduced fetal weight together with related skeletal retardations. These doses are 5,000 and 32,000 times greater (normalized to body surface area), respectively, than the daily human dose of one drop (approximately 28 mcL) of 0.05% **RESTASIS®** twice daily into each eye of a 60 kg person (0.001 mg/kg/day), assuming that the entire dose is absorbed. No evidence of embryofetal toxicity was observed in rats or rabbits receiving cyclosporine at oral doses up to 17 mg/kg/day or 30 mg/kg/day, respectively, during organogenesis. These doses in rats and rabbits are approximately 3,000 and 10,000 times greater (normalized to body surface area), respectively, than the daily human dose. Offspring of rats receiving a 45 mg/kg/day oral dose of cyclosporine from Day 15 of pregnancy until Day 21 postpartum, a maternally toxic level, exhibited an increase in postnatal mortality; this dose is 7,000 times greater than the daily human topical dose (0.001 mg/kg/day) normalized to body surface area assuming that the entire dose is absorbed. No adverse events were observed at oral doses up to 15 mg/kg/day (2,000 times greater than the daily human dose).

There are no adequate and well-controlled studies of RESTASIS® in pregnant women. RESTASIS® should be administered to a pregnant woman only if clearly needed.

Cyclosporine is known to be excreted in human milk following systemic administration, but excretion in human milk after topical treatment has not been investigated. Although blood concentrations are undetectable after topical administration of **RESTASIS®** ophthalmic emulsion, caution should be exercised when **RESTASIS**® is administered to a nursing woman.

#### Pediatric Use

The safety and efficacy of **RESTASIS®** ophthalmic emulsion have not been established in pediatric patients below the age of 16.

#### Geriatric Use

No overall difference in safety or effectiveness has been observed between elderly and younger patients.

#### NONCLINICAL TOXICOLOGY

Carcinogenesis, Mutagenesis, Impairment of Fertility

Carcinogenesis: Systemic carcinogenicity studies were carried out in male and female mice and rats. In the 78-week oral (diet) mouse study, at doses of 1, 4, and 16 mg/kg/day, evidence of a statistically significant trend was found for lymphocytic lymphomas in females, and the incidence of hepatocellular carcinomas in mid-dose males significantly exceeded the control value.

In the 24-month oral (diet) rat study, conducted at 0.5, 2, and 8 mg/kg/day, pancreatic islet cell adenomas significantly exceeded the control rate in the low dose level. The hepatocellular carcinomas and pancreatic islet cell adenomas were not dose related. The low doses in mice and rats are approximately 80 times greater (normalized to body surface area) than the daily human dose of one drop (approximately 28 mcL) of 0.05% **RESTASIS®** twice daily into each eye of a 60 kg person (0.001 mg/kg/day), assuming that the entire dose is absorbed.

Mutagenesis: Cyclosporine has not been found to be mutagenic/genotoxic in the Ames Test, the V79-HGPRT Test, the micronucleus test in mice and Chinese hamsters, the chromosome-aberration tests in Chinese hamster bone-marrow, the mouse dominant lethal assay, and the DNA-repair test in sperm from treated mice. A study analyzing sister chromatid exchange (SCE) induction by cyclosporine using human lymphocytes in vitro gave indication of a positive effect (i.e., induction of SCE)

Impairment of Fertility: No impairment in fertility was demonstrated in studies in male and female rats receiving oral doses of cyclosporine up to 15 mg/kg/day (approximately 2,000 times the human daily dose of 0.001 mg/kg/day normalized to body surface area) for 9 weeks (male) and 2 weeks (female) prior to mating.

#### PATIENT COUNSELING INFORMATION

#### Handling the Container

Advise patients to not allow the tip of the vial to touch the eye or any surface, as this may contaminate the emulsion. To avoid the potential for injury to the eye, advise patients to not touch the vial tip to their eye.

#### **Use with Contact Lenses**

RESTASIS® should not be administered while wearing contact lenses. Patients with decreased tear production typically should not wear contact lenses. Advise patients that if contact lenses are worn, they should be removed prior to the administration of the emulsion. Lenses may be reinserted 15 minutes following administration of RESTASIS® ophthalmic emulsion.

#### Administration

Advise patients that the emulsion from one individual single-use vial is to be used immediately after opening for administration to one or both eyes, and the remaining contents should be discarded immediately after administration.

#### Rx Only



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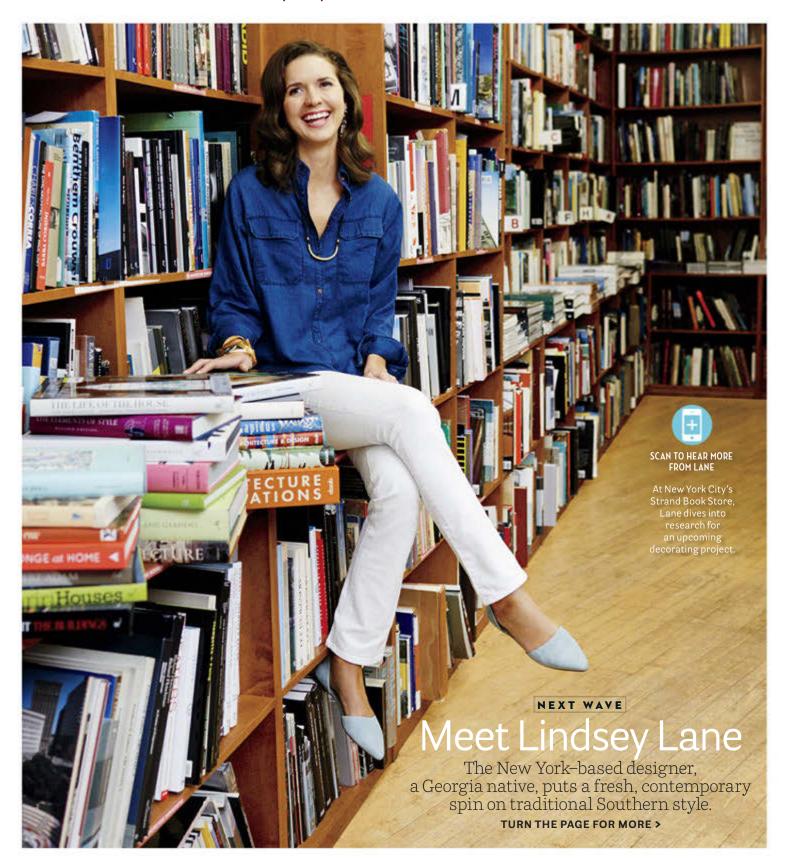




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#### **A BEDROOM RETREAT**

When Lane moved into her TriBeCa apartment, her first order of business was to create a soothing, comfortable space where she could unwind. The toile-like Claremont sham fabric served as her jumping-off point. "I'll often fall for a printed textile," she says, "then use it to help define the rest of the room." A bolster in a Claremont animal print is trimmed in Samuel & Sons fringe. Matchstick blinds and T.J. Maxx curtains frame the custom upholstered headboard. The bed is dressed in Matouk linens. Lane scored the wicker elephant table on eBay, and the settee has been with her since she was a girl. "My bedroom is my sanctuary," she says.



#### SOME OF LANE'S FAVORITE THINGS



**ABSTRACT RUG** 

'The combo of the traditional needlepoint method and the eye-popping colors and shapes makes me do a double take." vermilionrugs.com

> PAINTED TRUMEAU MIRROR 'Made from

linens.com

reclaimed wood with glamorous parcel-gilt details." elizabeth pash.com

#### MOHAIRS AND PRINTS

"I love the rich colors and textures of Clarence House mohairs. They're durable yet luxe. Great for sofas." clarencehouse.com. "I'm such a fan of Raoul Textiles' updated colorways and classic patterns. They go easily from city to country." raoultextiles.com

**«FAUX-BOIS LAMP** "This clay piece makes

me smile. I love its whimsy and the coppery glaze." christopherspitzmiller.com \*TRAY CHIC OTTOMAN

"Perfect for a family room propyour feet on it or sit on it. The tray in the center also pulls out." bunnywilliamshome.com

**WE SENT** LINDSEY **TO SHOP** ETHAN ALLEN. HERE'S WHAT SHE FOUND!

ethanallen.com



"I imagine the Chrystiane Side Chair around a circular, skirted table. A lovely cane back.' From \$819.



"I've got a soft spot for blue and white. I'd use the **Petite** Decorative Tray as a catchall on an entry table." \$139.



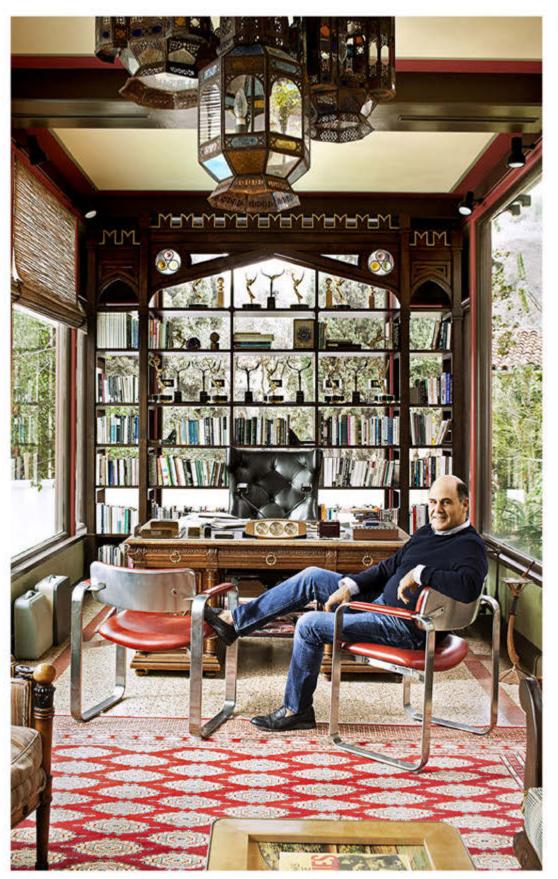
'The twigshaped, brass-finish legs on the Branch Console Table are fabulous."\$449



## Style and sophistication, unrolled into one.

Creative director Heather Wiese Alexander styles her living room with our Ashton rug.





MY SPACE

## A LIGHT-FILLED HOME OFFICE

As the final episodes of beloved hit *Mad Men* are set to air, the show's creator, Matthew Weiner, settles into his new work space.

#### THERE WAS A BITTERSWEET MOMENT

when we finished the script for the *Mad Men* finale and I realized, This is it. I won't be writing for these characters anymore. But the show is ending when I wanted it to, and it's time for me to do something new.

#### INITIALLY IT WAS A BIT INTIMIDATING

to work in here. I moved out of my studio office in December, and at first I thought, I can't write in this room, it's too glamorous! It felt like I should be wearing a tuxedo or a smoking jacket. Now, I write in my robe.

ITHINK DON DRAPER would be comfy in this space, because it's clean-lined and organized. Also Joan Harris, because it's luscious. And it would be a great set for lecturing my four sons—it makes me look like I have more authority!

MY WIFE, LINDA BRETTLER, is an architect; she renovated our 1920s Mediterranean house and designed this bookcase. It holds awards—Emmys, Golden Globes, a Peabody—that I've won for my work on *Mad Men* and *The Sopranos*. I also stock it with books that inspire me, primarily poetry, short stories, screenplays, and plays.

#### WHAT'S INCREDIBLE ABOUT THIS ROOM

is that it's a glass box with views of the house's greenery and pool, and the foothills beyond, so it's kind of like being outside. At night it has an orange-ish glow that illuminates the yard—really beautiful.

THE LIGHT IS WHAT I LIKE MOST about working in here. I need a good dose of light; that's partly why I've flourished in Los Angeles. It ignites my creativity. I'm not going to lie, I've spent time just watching dust particles float in the air, but even on a cloudy day, it's bright in here. You cannot be sad in this room.

The final season of Mad Men premieres Sunday, April 5, on AMC.





## ONE PATTERN, FOUR LOOKS

The Chrissy 2 pattern is from Hagan's new rug collection for Holland & Sherry. holland andsherry.com

From left:

#### FLAT WEAVE IN WOOL

"Crisp and casual—great in a family room or on stairs."

#### LOW-PILE PERSIAN KNOT IN MOHAIR

"So soft. I love the slightly antique appearance."

#### TIBETAN KNOT IN WOOL WITH SILK

"Subtle, elegant, and surprisingly durable, holds up well in a high-traffic living room."

#### HIGH-PILE PERSIAN KNOT IN MOHAIR

"A soft, diffuse look and a wonderful, velvety texture."



"Some people can't abide wallto-wall! But I love how it creates a calm, meditative space."



• "One of my go-to staples is a **really big area rug**—it unifies a room and lets a large area feel expansive yet cozy. In general I stay away from rugs with wide borders. I find that they're too restrictive."



• "To give a room instant character, nothing beats **a patterned rug**. It heightens visual interest and helps define a space."



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# MYCHRONIC MYCHRO

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#### MICHELLE KOHANZO

The managing director of Land of Nod—purveyor of sophisticated kids' goods—has carved out a perfect perch in her big Chicago bedroom.



"I love this romantic little area—it's an Anthropologie vanity matched with a vintage chair that I reupholstered. I sit down here every day to do my makeup, and I've incorporated

personal mementos, like family photos, that hold significance for me."

"I come from a long line of textile artists. Lately my sister and I have been creating HANDWOVEN WALL HANGINGS [FROM \$65] and selling them on Bourbon+Gin, our Etsy site. There's something about the process of making them that's so soothing.'





"I have always worn floral scents. **JO MALONE LONDON RED ROSES COLOGNE** [\$120] smells pure, it's very true to the aroma of roses, and it stays on beautifully. It makes me happy."

"Using URBAN DECAY SUBVERSION LASH PRIMER [\$20] really helps URBAN DECAY PER-VERSION MASCARA [\$22] last for hours. It has become a necessary step—I hate it when mascara rubs off halfway through the day. I've gone through lots of mascaras, and this one is my

favorite. My lashes always look thick and long."

"It's hard to find nail polishes that hit the sweet spot between matte and super shiny. FORMULA X THE COLORS IN PRO-VOCATIVE [\$11] does exactly that. And it's such a fresh, playful baby blue."



#### LIBBY'S MAKEOVER



< LIBBY LANGDON. DESIGNER AND HOST OF THE TV SHOW DAYKEOVER, SHARES EASY MAKEOVER TIPS IN EVERY ISSUE

precious tabletop space.'

#### **BATHROOM**

"Lots of warm, natural light is a wonderful thing, especially in a space defined by cold surfaces. A few quick fixes keep your bathroom private yet bright and airy.'



#### 1. REPLICATE FROSTED GLASS

"These days, architects often put windows in shower walls to create a sense of openness—but if your neighbors are nearby, this can feel very exposed! Cover the lower panes with an inexpensive frosted film available at hardware stores. It's almost opaque but still lets in light, and trees and sky remain visible through the top panes.'

#### 2. MIX THINGS UP

"Not all windows need to be treated the same way. Café curtains help ensure privacy, and the use of fabric brings softness to a room largely composed of hard materials."

#### 3. LOSE THE TYPICAL CHECKERBOARD

"Install square tiles in a diagonal pattern instead of a grid. It's more dynamic and it visually elongates the space, which is helpful for tight rooms. Plus, if you're using stone, this layout enhances the natural beauty of each piece."



EDEN MEDIUM PENDANT IN HAND-RUBBED ANTIQUE BRASS WITH WHITE GLASS BY THOMAS O'BRIEN



#### INSTANT ROOM

#### A LIVELY SUNROOM

Designer Suzanne Kasler creates a relaxed, richly patterned space for entertaining friends and family or simply curling up with the latest novel.



Kasler covered her Celine sofa for Hickory Chair in linen "to give the room a casual note." The mirror bounces natural light around the room and anchors the sofa, while the glass coffee table shows off the striped rug and "keeps the room from feeling too dense." The Madeleine slipper chairs are also by Kasler for Hickory Chair.



#### **FABRICS & TRIM**

"The stripe on the armchairs and the trim on the ottomans add dimension and detail to the room. Covering the walls and slipper chairs in the suzani helps tie the whole space together."

MONTAIGNE IN NAVY. MONTALEMBERT TRIM IN AQUA. LORRAINE IN BLUE/TAUPE. ALL BY SUZANNE KASLER, TO THE TRADE. leejofa.com



SCONCE

"It's a classic style and great in rooms

#### CONSOLE

"Fill the top and shelves with books and picture frames, or put it to work as a desk.'

BY SUZANNE KASLER. DALTON LIBRARY TABLE. \$5,254. hickorychair.com



#### OTTOMAN

"So flexible—move it around as need be for seats and small tables."

BALDWIN VINTAGE VOGUE CLUB OTTOMAN IN SUZANNE KASLER'S BLANC LINEN, \$528. ballarddesigns.com

#### **WOOD BALLS & PLANTER**

"I love the surprise and whimsy of the wood balls. The big planter makes a grand statement and brings a bit of the outdoors inside."

19TH-CENTURY WOOD SPHERES,



#### CHARLOTTE'S EYE



S DESIGNER AND SPECIAL PROJECTS EDITOR
CHARLOTTE MOSS TRAVELS
THE WORLD LOOKING FOR DESIGN INSPIRATION

Fairy-tale, trompe l'oeil views of dreamy gardens and romantic landscapes decorate several rooms in Vienna's Schönbrunn Palace. Created in the 1770s by Empress Maria Theresa's favorite German Baroque painter, Johann Baptist Wenzel Bergl, the enchanting imaginary wonderlands still animate the walls of one of Europe's most legendary residences.

VIENNA, NOVEMBER 2013





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#### MOOD BOARD

#### JONATHAN ADLER

In his latest collection for Kravet, the designer marries sunny American optimism with the va-va-voom spirit of Italy's timelessly chic Amalfi Coast.

#### 1. TRUE BLUES

The collection is rich in saturated blues. "It's the wonder color," Adler says. "I use blue like a neutral." Regato, shown in Lagoon, is an homage to malachite patterns.

#### 2. TWIST ON A CLASSIC

Pescara, in Mermaid and Sorbet, riffs on traditional flame-stitch designs "in a crisp, modern way." Adler's Mr. & Mrs. Muse napkin rings add a dash of sparkle.

#### 3. GRAPHIC AND LUXE

The cut-velvet Coria, shown in Amalfi, "makes fab upholstery fabric. Cut velvets feel great, and they're durable."

#### 4. FRESH AND RELAXED

Postino, in Clover, uses one of Adler's favorite motifs. "I'm crazy about Chinese Chippendale designs-talk about American glamour!"

#### **5. KEY PLAYER**

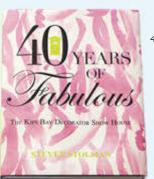
Adler loves layering patterns and scales. The Greek keylike Livorno, in Limonata, "can disappear or really pop, depending on the other fabrics and colors in the room."



#### DESIGN BOOK

#### **40 YEARS OF FABULOUS**

This lush tome chronicles the work of some of America's preeminent designers during the first four decades of the Kips Bay Decorator Show House.



40 Years of Fabulous, by Steven Stolman. Gibbs Smith, \$75.



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## **INTRODUCING**



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# Welcome

HOUSE BEAUTIFUL | APRIL 2015



I CONFESS TO BEING a little jealous of people who reside in parts of the country where indoor/outdoor living is possible for most, if not all, of the year. Houses and rooms that blur the line between inside and out have come to epitomize the lifestyle of the American dream. There has always been a design dialogue between interiors and gardens, but in the last few years, outdoor rooms have become as decorated as their interior counterparts, while inside, designers have fallen in love all over again with garden motifs like floral chintz and details such as treillage (see page 33)—not to mention the new high-tech outdoor fabrics that are showing up in useful, even luxurious solutions indoors. The houses featured in this issue explore ways in which interior rooms relate to, or are simply inspired by, gardens and nature. Today, we all expect our houses to commune with the great outdoors in some way—that's why we've packed this issue with tried and true decorating secrets and ideas to help you live that American dream.

> Newell Turner, EDITOR IN CHIEF NEWELL@HOUSEBEAUTIFUL.COM

will

#### THE WINNER OF OUR FEBRUARY 2015 NAME THIS COLOR CONTEST

COLONEL MUSTARD ANGELIQUE DRAFTZ, ALGONQUIN, IL

"Whether it's in the dining room, in the kitchen, or in the conservatory, this yellow is lethal to dreary, drab rooms."

#### **RUNNERS-UP**

LIMONCELLO

LEAH KOTAS, ROCHESTER, NY: "Like a chilled glass of limoncello, this vibrant hue refreshes your space. Its radiant glow will make any room feel like a summer holiday in Sicily."

For this month's contest, turn to page 30.

#### TROPICABANA

CHERYL GRAY, STRONGSVILLE, OH: "Evokes daydreams of an island paradise-luscious fruits, vivid florals, tropical birds, bright beach towels. A kaleidoscope of splashy colors."

#### **RAIN SLICKER**

MICHAL PARSLEY,

LOOKOUT MOUNTAIN, TN: "This cheerful yellow seems impervious to even the dreariest rainy day!"











LEFT: Placed near the doors to the garden, a John Rosselli table and DeAngelis chairs in Veere Grenney's Temple upholstery provide a breezy setting for lunch. At night, a Moroccan-style light fixture throws sparkle onto the ceiling. BELOW: A pair of porcelain egrets perch on a palm wall bracket.





LEFT: A patio overlooking the pool runs the length of the porch and sunroom. Lounge chairs by McKinnon and Harris have cushions in a Perennials fabric. Shutters painted in Farrow & Ball's Studio Green. RIGHT: Cathy Kincaid turned the porch into an inviting extension of the sunroom. Wicker seating, Janus et Cie. Vintage coffee table, Mecox. Rug, Dash & Albert. Genghis lanterns, Charles Edwards.





BARBARA KING: The trailblazing decorator Elsie de Wolfe introduced America to elaborate trellised rooms that create the illusion of indoor-garden pavilions. Were you channeling her spirit in this Dallas solarium? CATHY KINCAID: Maybe subconsciously—it's a very inside-outside room, although by no means a garden pavilion fantasy. The inspiration for the treillage actually came from Bunny Mellon's Manhattan townhouse. I was in there after a friend bought it a few years ago, and I was instantly enamored with the trelliswork on the walls and ceiling of the entry hallway. I took a photo, and

we had the basic design re-created in a more expansive version for the solarium.

#### Why were you taken with that treillage?

It's delicate and refined. The lattice is on a diagonal, so there are no sharp corners, and it's not broken up by other design elements. It adds depth and dimension without being busy. There's also a whimsical aspect that cheers up the space.

#### Every room here has a cheerful attitude.

They needed it! This is a 1920s Tudor by the architect Hal Thomson, who designed some of the most imposing residences in Dallas. It's beautifully detailed and laid out, but the interior was very somber. There were small leaded-glass windows everywhere, drab plaster walls, dark brown woodwork. The main mission was to lighten, brighten, and conjure the relaxed elegance of an English country house for a young couple with three children. We joked, "It's time to neuter this Tudor!" Yet you preserved the essential integrity of the architecture—and even enhanced it.

Wilson Fuqua, an architect who has renovated several Thomson houses, really opened it up. He doubled the size of the

solarium and linked it to the enclosed porch with steel casement doors—those two spaces are mostly where the family entertains. And he added big windows that flood the rooms with light. The glass wall by the back stairs brings the outside in. And I love the way the bay window in the dining room projects into the backyard. It's such a pretty spot for intimate dinners—you feel as if you're dining alfresco.

## Those lustrous finishes on the walls and ceiling are so reflective, they're like windows themselves.

It's a tedious process to create a finish as smooth and shiny as glass but so worth the effort. It catches the sunlight and is incredibly glamorous at night in candlelight. The high gloss on the ceiling in the solarium throws glints onto the floor, which we painted to look like stone tiles—we thought it was softer and more interesting than the real thing. That's something Elsie de Wolfe would have done.

## So is the abundance of chintz—another design element she popularized.

Upholstering all the seating in the same fabric makes the room look unified and

calm, even though it's a big print. Rather than using a fabric that was bright and contemporary for this young family, we chose a Robert Kime chintz in muted colors that imparts a traditional feeling without being stuffy. We wrapped the family room in another Kime print to give it coziness and an Anglo-Indian flavor. The trim was designed by the president of Claremont, Kristen Edson, who has done hundreds of trims for me. I give her a fabric swatch and leave the rest up to her. I really want to emphasize that all this interior design stuff is a collaboration of many talented people. There may be some decora-

tors who can do every single thing themselves, but I'm not one of them. I can't even arrange furniture.

## And yet look how good you are at making a space sing. That tiny attic guest room is enchanting.

That's my homage to Sister Parish. I'm friends with her granddaughter, Susan Crater, and I once stayed in the guest room at Mrs. Parish's summer house in Maine. Everything was exactly the way she had designed it, as if she still lived there and had just gone out for a walk on the beach. Most of the floors were painted—what fun!—so I had this floor painted blue, and I used her classic Dolly fabric all over the room.

## What's the biggest compliment you've gotten on the house?

I love hearing people say that as pretty as it is, and as well executed, it doesn't seem pretentious or forced. Every time you turn around you see something lovely, but you don't feel as if anything is off-limits, not even to kids and dogs. It looks like people live there and use every room and enjoy it all wholeheartedly.











LEFT: The glossy barrel ceiling in the master bath is painted in Farrow & Ball's Skylight. P. E. Guerin tub fixtures. DeAngelis chair in Empress Satin by Fret Fabrics. BELOW: An antique writing desk serves as a vanity in the guest room. It's paired with a slipper chair in Colefax and Fowler's iconic Bowood chintz.





**LEFT:** A crown canopy made with two fabrics by Chelsea Textiles—Forget-Me-Not and Carnation Vine on the outside, and Small Check for the interior—adds distinction to the master bedroom. London lamps by Colefax and Fowler. Rug, Stark. RIGHT: The addition of a dramatic two-story glass wall behind the floating back stairway floods the space with sunlight. "It's one of the most amazing features in the house," says Kincaid. "Everyone walks in there and goes, 'Whoa!'" FOR MORE DETAILS, SEE RESOURCES











### LISA CREGAN: You've coaxed a lot of outdoor living from this little speck of land!

GREGORY SHANO: We utilized every square inch. The entire lot—with house—is only a third of an acre. And it was nothing but scrappy pine trees and scrubby overgrown bushes when my partner, Michael Giannelli, and I bought the place. We put in a pool, renovated an old detached garage as our poolhouse, and gave the backyard structure with plantings.

### No concerns about filling up such a small plot and making it seem even smaller?

It's funny, our previous house—we've been coming to the Hamptons, on the eastern end of Long Island, for 20 years—was on a larger piece of property, but it felt smaller because we didn't have the kind of outdoor rooms we have here. There are little pockets of living space contained within "walls" of clipped boxwood and hydrangea bushes. People wander in and out of the house, they lounge by the pool or stroll through the garden. If they go into the poolhouse to escape the sun, they'll still feel part of what's going on outside. In the evenings, we love to grill and have dinner at the teak table. Then we might sprawl on the rattan in the poolhouse and play backgammon. Life flows naturally to the outdoors here.

## Did you work as hard on your indoor rooms as your outdoor ones?

Let's just say the house was much more rustic than it is now. We turned the attic into our master suite and added a great room off the living room. The great room's ceiling is 16 feet high, and it's filled with light from French doors that open to the pool and yard. My goal was to create a complete escape from our weekday life in Manhattan. I wanted it beachy but also chic.

## The living room moldings almost feel like rivulets of ocean left behind by a wave.

They're painted a very intentional seafoam blue, and I love the way that color looks against natural textured walls. Even though the living room is mostly neutral, it still reads as blue because everyone notices the trim and comments on it. You know how you can wear khakis and a white shirt and still look colorful with the right accents? It's that same principle.

### As a former fashion executive, you should know.

I worked in fashion for 20 years, and I design a house like I'm creating a collection—finding the thread that helps all

the plaids, prints, and stripes work together. My muse for this house was the water and the color aqua. You see that shade in every room, but at different levels—a softer version here, a bolder one somewhere else. Each room has its own character, so the house isn't one continuous run-on sentence. The great room has a lot of wall space, so I thought painting walls blue would be too much; just the inside of the bookcases was enough. You don't get a big hit of blue anywhere—except in the master bedroom, where I surprised even myself with all the turquoise. The grass-cloth walls are so cheerful and happy; it always feels like the best summer day up there.

### Those bookshelves are like still-life paintings. I really like to find things and artfully dis-

play them. I'm no minimalist! But I had to think hard about color and shape in my previous job, so over time I got better at editing. I always want lots of diversity for nice movement—that's why I love unusual vintage furniture, like the armchairs in the living room and the dining room table. I don't necessarily want symmetry, but I do want balance, and not too much empty space. I'm constantly moving things around. I even took the dust jackets off the books in the great room, because their neutral spines look better against the shelves' blue backgrounds. And when I went hunting on eBay, I wanted white pottery to display in those bookcases.

## Ceramics are placed everywhere. Even the lamps seem to mimic their shapes.

I do love clay pots. They're great little works of art—think beautiful small sculptures. Houses are all about right angles; pottery adds shapes and curves. When people collect art they think of paintings for the walls, but there's so much value in placing art on tables and ledges. And I display the pots on trays, which act like a frame around a painting.

### With so much activity outside, do you ever use this pretty dining room?

It's really nice on rainy days. The table was originally meant for a garden, so it has an outdoorsy look. We purposely did the wainscoting higher than the norm and painted it in high gloss, so when you're sitting, everything around you feels creamy and light. And the glass orb pendant against the blue-green walls recalls a buoy on the water. The mind-set behind the design of this house is always summer at the beach.













FAR LEFT: The master bedroom, formerly the attic, is enveloped in turquoise to evoke a watery mood. Gregory Shano picked Phillip Jeffries's Raffia for the walls instead of paint, because "it's so wonderfully warm and tactile." The bed is dressed in linens from Serena & Lily. Mitchell Gold + Bob Williams settee covered in Jane Churchill's Delphos. Sconce, Urban Archaeology. Shades in a Kravet ikat. ABOVE: Tufted chairs found on eBay and covered in Lee Jofa's Queen Victoria flank a midcentury-modern walnut dresser. A collection of glazed pottery catches the light. Rug, ABC Carpet & Home. LEFT: Shano on the terrace. FOR MORE DETAILS, SEE RESOURCES





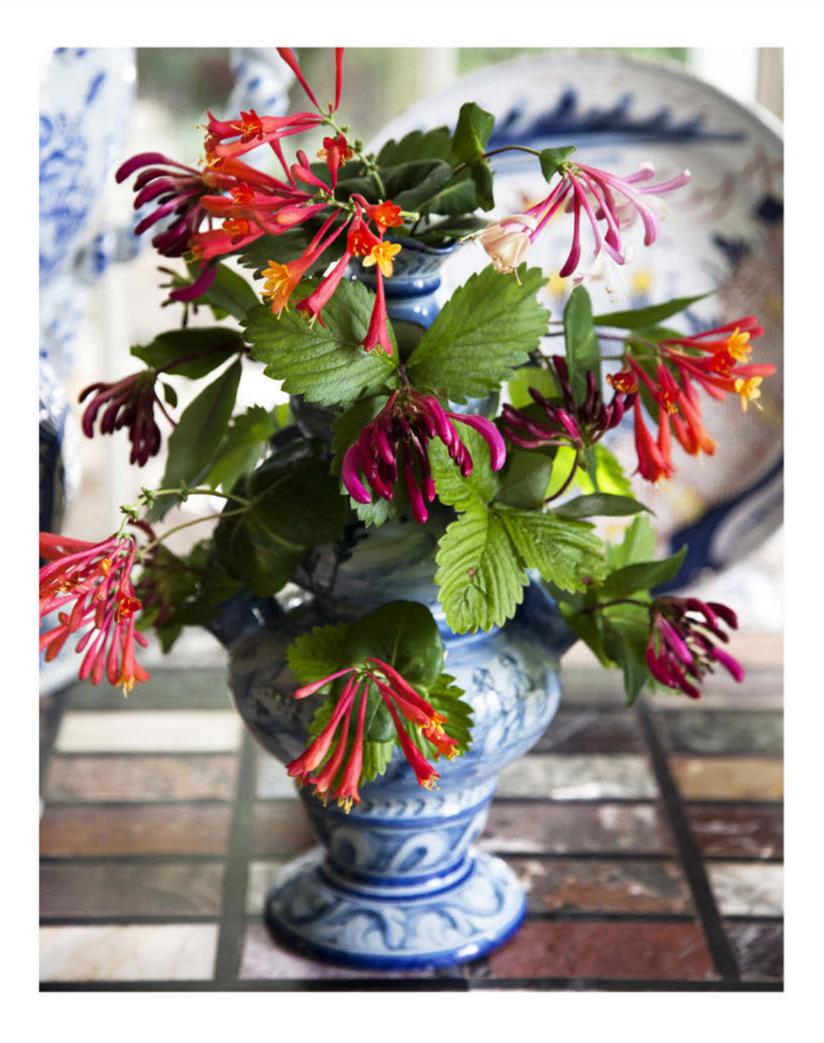
### baskets

Antique American, Japanese, Provençal, and Italian baskets are just a few that hang from the ceiling in my flower room. Each style has its own character, and there is no rhyme or reason to why one is selected over another when composing an arrangement. Baskets are the simplest of all containers. The juxtaposition of a basket of pelargoniums on an antique Italian cabinet or a small Nantucket basket filled with daisies on a French commode makes flower arranging an important partner in decorating that is relaxed and personal.



# blue & white

I have always been drawn to blue-and-white fabrics, ceramics, and decorating schemes. Delftware, Old Paris porcelain, and English creamware are a few examples of what is in my collection. I am not a vase snob, by which I mean, if I like it, I buy it. Whether from a thrift shop or an antiques shop, the provenance is irrelevant when it comes to collecting vases. Size, shape, pattern—whatever it is that attracts you (and can be filled with flowers) is worthy of the trip home.









Variety
Tole, antique bronze,
English porcelain,
faience, Chinese porcelain, Japanese brush pots, and more make up the balance of what I have gathered over the years. I don't know how many I own (I have lost count), but I find that there is always some shape, some size, some color, something that has escaped me. I don't know what it is until, of course, I need it—a fact of life I have long resigned myself to. Antique, new, thriftshop find, the origin is unimportant. The deciding factor is, Will it make a beautiful arrangement, another flower story?

Excerpted from Garden Inspirations, by Charlotte Moss (Rizzoli).











### **DOUGLAS BRENNER:** When you drive up, this looks like some swank 1920s hacienda.

ERIN MARTIN: One of my artist friends thought it was a remodel of an old California Spanish home—a compliment, since the house, called Casa Tortuga, is barely a year old. Marc Appleton's architecture is spot-on, which gave me so much freedom to bring in some life. And my clients and their kids are full of life, down-to-earth, always moving. The husband is a bicycle-riding, Grateful Dead-listening environmental lawyer. None of their doors ever seem shut. The house is constantly breathing.

## Having the same tiled floors run inside and out plays up that rhythm.

I'd seen pictures of a walkway in Majorca, and the pattern inspired me. These tiles are antique terra-cotta, but I was thinking of Louise Nevelson or Mondrian—taking simple elements and messing with the math in several dimensions. People kept asking me to sketch everything out, and I said, "No, I'm not drawing the herringbone fireplace or those angled tiles." I need artists I can tell, "Here's how I want this to feel. Don't think too much! Get excited! Put your energy into it!" All these tile setters would come up, beaming, to show me what they had done with subtle tone changes, like they were putting their own stories into the house.

### Did your clients get into the improv spirit?

I worked with the wife mostly, which was fun because she's really creative and open. Then, three-quarters of the way through, the husband came up to see what we were doing, and he said, "Oh, by the way, I hate white houses." And this house is white! So to keep him happy, we turned his library into a cozy, dark-paneled lair. She kept challenging me to use more color, and that's not my shtick. I like neutrals, natural materials, and texture.

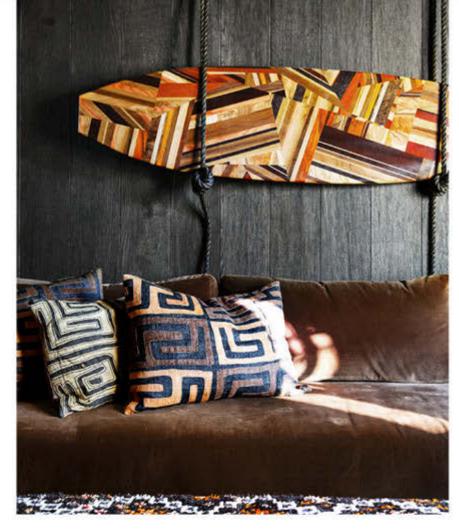
### Are the blues in the living room meant to reflect the sky and water outside?

The husband loves blue. Trust me, most males are taken aside as small children and trained to love cherrywood and the color blue. And then, somehow, they're released back into society.

### What popped up on his wife's palette?

When she told me, "I want a yellow kitchen," I thought, I'm going to kill myself. But I said, "OK, let's put some of these antique Tunisian tiles you love over the stove."

The rest of the walls are still white. It's



**ABOVE:** In the husband's plank-paneled library, a Kelly Wearstler surfboard—assembled from wenge, walnut, and other woods—hangs above a Verellen sofa in Holly Hunt's Big Dreams. Mud-cloth pillows from Martin Showroom.

their house, but it has my vision of a calming psyche.

### Not exactly shy and retiring, though.

Everybody thought I was crazy with the scale of things. If you look at the size of this house and then this tiny kitchen, you go, "Wait a second. Those fixtures are huge!" But when you're in there, it just feels right. The same with the gigantic Moroccan lanterns in the dining room. The room is small and simple—a big table, no buffet—practically a hallway to the kitchen. This whole house expands and contracts. For instance, you walk through the bar to get from the living room to the dining room. There's so much energy in multipurpose spaces, and they fit this family.

### But how do you channel all that activity?

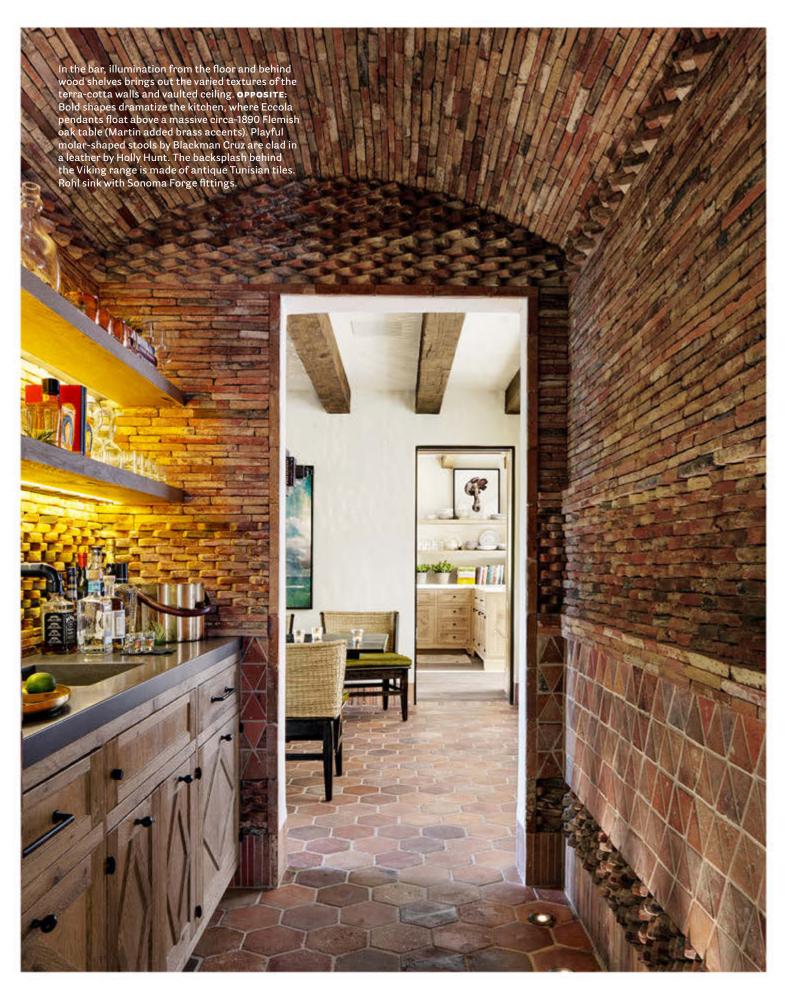
It's really about materials and textures. You're drawn to them, and they show you how to move through space. It's the way a designer speaks without words—through leather and brass and linen and crystals—to make people comfortable. Your eye is

constantly exploring details. Get four elements in a house—earth, air, fire, water—and you probably could live there forever.

Even if my eye keeps wandering off to the mountain out there?

I don't want anything in a room to stop you from being utterly in awe of nature. At the same time, I meet a lot of people who say, "I want my whole view seen!" And I say, "No, you need a foreground so you can have a background. You need to layer in trees and plantings. So what if you can't see the Golden Gate Bridge from every window." And there's so much to enjoy up close, like the circular shapes that bounce from living room to kitchen to terrace.

It's like those optical illusions with hidden pictures that you discover as you stare at them. That's one way I have fun, because then my work puts more than "stuff" into a house. Design isn't brain surgery, but it does inspire people to use different parts of their brains to create someplace special, where they feel totally at home.









**TOP:** Responding to her clients' request for a swing where they could enjoy the view of Mount Tamalpais and the hills of San Francisco, Martin used rope, metal rings, and wood to improvise this hammock/divan on the loggia. Mirrors, Lucca Antiques. **ABOVE:** Light from a piercedbrass lantern dapples the wife's upstairs retreat, creating, says Martin, "a magical effect" after dark. Jean de Merry wing chair and SummerHouse ottoman, both in Verellen fabrics. Vintage rug, Woven Accents.













**TOP:** Martin approached the upstairs balcony as "another private room with an insane view." Custom banquettes, Louise Mann chairs, and an Andrianna Shamaris table create an intimate corner. **ABOVE:** "If you're going to do color, why not go intense?" Martin says. She set the poolhouse sink atop a 1920s Turkish relief panel, surrounded by walls in vivid glass tile from Classic Tile & Mosaic. Sigma faucet. Morgan sconces, Lucca Antiques. FOR MORE DETAILS, SEE RESOURCES











The shingled cottage on Southport Island, Maine, was built more than a century ago and is as close to the water as you can get on this rocky coastline.

**CHRISTINE PITTEL:** This house doesn't look decorated-more as if various things arrived and just settled in for a nice chat. How long have you lived here? LIBBY CAMERON: It's been in the family for more than 100 years. My grandparents built it in 1902—a typical Maine summer cottage, perched right on the rocks and facing due east, so when you wake up in the morning, the whole house is flooded with sunshine. I grew up in Washington, D.C., and every June, once school got out, my mother and father would load us into the station wagon—six children along with assorted dogs, cats, guinea pigs, and birds—and drive up here.

#### What's the first thing you did when you arrived?

I'd run straight to the old wood swing, hanging from a branch, and swing as high as I could. For us children, Maine was all about exploration. We were outside all day long swimming, sailing, climbing over the rocks, wandering through the woods and along the shore and finding things—starfish, bird feathers, seashells. I spent a lot of time playing in the woods with my dog, building fairy houses. You learn to use your imagination and be by yourself. Then some mornings we'd wake up to a pea-soup fog, and I'd spend the day on the living room sofa reading Nancy Drew and James Herriot by a crackling fire.

#### Has that room changed over the years?

Not much. The schooner painting over the sofa has been there forever. I don't know how it survives the winter—there's no heat or insulation. Most of the furniture is original to the house. I just fill in the gaps when things fall apart. If we need a new slipcover, I'll often pick a pattern rather than a solid, just to add some interest. Different kinds of furniture—wood, wicker, rattan—are all mixed up. The whole place was done on a shoestring. I love street finds, and my biggest score was at a dump in Connecticut. I happened to be there when a man drove in

with six beds. I strapped them to the top of my car, painted them over the winter, and brought them up here. That's the kind of thing I love to do. Most of my clients would be horrified to hear that.

#### But that casual attitude is exactly what makes people feel so comfortable. The rooms are a lovely jumble.

That's exactly the right word. The house is usually filled with people—16 or 17 of us in six bedrooms. Everyone manages to leave something or other here each summer, and it just gets absorbed into the life of the house. Nothing is too serious. When a dog comes in sopping wet—we all have Labradors who love the water—we may chase him out, but he won't destroy anything. Five years ago, I painted all the floors pine green, to create a sense of cohesiveness. My father had painted one floor red, another green, and it felt too chopped up. I used marine deck enamel, so there's no maintenance. I love painted floors. They're so humble and unpretentious.

#### Pine green seems quintessentially Maine. What other colors work up here?

You'll see a lot of blues and greens, which echo the water, but I'll also use red and yellow. The important thing, for me, is that

the colors are clear and bright. They make you feel more cheerful on a foggy day. I'm not very fond of those grayed-out, subdued shades. I like bold colors used in a subtle way.

#### I'm imagining long, lazy afternoons on the porch.

We love it, and so did a moose who took up residence there one winter, until our caretaker encouraged him to move out. Typically, we have breakfast there every morning, and it's where I would sit and paint rocks to turn into doorstops when I was a little girl. You're right on the water; you can wave to the lobstermen in their boats going by and hear the seagulls cry.

#### What's it like in a storm?

You can see a curtain of rain coming across the bay and

watch the lightning strike. In bad storms, the tide will come right into the living room, and we have to jack everything up. Of course, the lights would go out. But I was never scared. I love storms. They're very cleansing. And Maine is wonderful in the rain. You can see the spiderwebs outlined by raindrops, and if you go fishing in the rain, you're guaranteed a good catch. The fish get confused and come up to the surface.

#### How can the rest of us, who may not have a 100-year-old cottage in Maine, get this wonderful, lived-in look?

I'd say go with the quirks of a house instead of resenting them. There's a staircase to nowhere in one of these bedrooms. We don't know where it went to; it just stops. But I left it alone because it adds character. And when you're decorating, remember that you don't have to do it all at once. Buy comfortable chairs and sofas, and then move them around. Don't be afraid to use your furniture. Nothing in this house is more important than the people who live here. And above all, do not make the mistake of thinking that everything has to be perfect. Sometimes, when you try to make something too perfect, it loses its charm.







**ABOVE:** Cameron's daughters have always liked to sleep in this bedroom. The antique twin beds have probably been there since the house was built. Quilts from Bed, Bath & Beyond. Hunter ceiling fan. **BELOW:** The dogs love their vacations in Maine as well, and here Cameron is surrounded by her four friendly Labradors: Logan, George, Skyler, and Fig.



ABOVE: Cameron also painted the staircase banister and treads in Benjamin Moore's Chrome Green. VeraCruz runner by Design Materials. BELOW: An open ceiling makes the master bedroom feel light and airy. Bed from L.L.Bean. Quilt from Bed, Bath & Beyond. Swing-arm lamp from Circa Lighting. Polo mirror from Bungalow 5. Walls in Glidden's Quiet Retreat.









# lifestyle

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# WRITER CHRISTINE PITTEL PHOTOGRAPHERS TREVOR TONDRO (INTERIORS); LARAROBBY/STUDIO D (TILES, HARDWARE, FABRIC, COOKWARE) **STYLIST** SEAN McGOWAN

#### KITCHEN OF THE MONTH



When designer Annette English revamped a rabbit warren of rooms into an expansive kitchen, she built on the 1937 house's traditional style, then pushed it forward with eye-catching elements like faceted pendants from Reborn Antiques-"big, but the transparency makes them feel light and airy," she says. Herringbone travertine floors add a rustic note, while soft paint colors and a wood-topped island keep the mood warm.

#### An interplay of layered, well-chosen details

#### MOROCCAN TILE

"I usually do monochromatic backsplashes, but this tile makes a statement," English says. The pattern also creates a sense of intimacy in a large room. Windsor Arabia tile from Full Circle Design Studio.

#### DISTINCTIVE HOOD

The dark hammered zinc. trimmed with stainless steel, picks up the charcoal gray in the tile and has a nice patina that "makes it look as if it has been around for a while." Custom made by CAC Fabrication.

#### CONTRASTING **TRIM**

Using a deeper color, Dunn-Edwards's Enchanted Eve, on the moldings and window casings brings out the architectural details. Walls are in a custom blend of Benjamin Moore's Fieldstone with white.

#### DIFFERENT **COUNTERS**

Solid oak on the island was weathered and distressed, then sealed with marine varnish to stand up to spills. Perimeter countertops are made of honed black granite with a leathered finish for durability

#### **PLENTY OF STORAGE**

The island's many cabinets have traditional raised-panel doors painted in Dunn-Edwards's Enchanted Eve. Wall cabinets are in Dunn-Edwards's Lunar Landing, which English calls "a calm, organic gray-green."





#### **INGREDIENTS**

- 1 6-7 lb. leg of lamb, bone in
- Freshly ground black pepper
- 2 tsp. crushed red pepper
- 2 Tolive oil
- Leaves from 2 sprigs each of fresh rosemary, fresh thyme, and fresh marjoram, chopped
- 1 onion, chopped
- 2 carrots, peeled and chopped
- 2 garlic cloves, minced Zest of 1 lemon
- 1. Preheat the oven to 450°F. Season the lamb generously with salt, black pepper, and crushed red pepper, then massage the leg with the olive oil and chopped herbs.
- 2. Scatter the onion, carrots, and garlic in a heavy-bottomed roasting pan. Set the lamb on top of the vegetables. Sprinkle the lemon zest over the lamb.
- 3. Put the pan in the oven and reduce the temperature to 250°F. Roast the lamb for 1 hour or so, until the meat registers an internal temperature of 135°F on a meat thermometer. Strain and reserve both the vegetables and pan juices for the pan sauce below.

#### **BASIC PAN SAUCE**

- 2 Tfat from pan juices 2 Tflour
- 1 cup chicken or beef broth 1 sprig fresh

pepper

- ½ shallot, minced Strained vegetables
- thyme Salt Freshly ground black

over medium-high heat. Stir in the flour and keep stirring for 3 minutes. Add the shallot and stir for a couple of minutes. Stir in the vegetables for a minute more. Add the broth, stirring so that no lumps form. Bring to a boil, then reduce the heat to medium-low. Add the thyme, season with salt and pepper, and let the sauce simmer for a few minutes. Serve

with the roast lamb.

In a small saucepan, heat the fat



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#### MARY EMMERLING'S RELAXED WEEKEND LUNCH

The author and former House Beautiful editor sets the table with items from her new line of vintage goods, Mary Emmerling Curated Home. "I want people to use antique china to entertain at home in contemporary ways," she says.

1 Each setting of antique English porcelain is unique. Pieces of a place setting are mixed not by pattern but by color. Mary Emmerling Curated Home China, four-piece set for \$195. thevagabond international.com



2 The clean lines of contemporary wood-handled utensils marry well with the ornate porcelain. Dubost Olive Wood Flatware, five-piece set for \$70. surlatable.com

**3** For meals beneath the citrus trees in her Arizona garden, Emmerling sets up an old French metal table "in a beautiful shade of faded blue."

4 Hand-dyeing white vintage linens makes them modern and fresh. Mary Emmerling Curated Home Napkins, six for \$240. thevagabond international.com

5 "I'm not big on formality," Emmerling says, "but I love pretty things." Add texture and a casual note with the Tumbler with Rattan Holder by Matahari, \$10. suefisher king.com



#### GREAT FINDS

#### SLIDE-IN RANGE

An easy upgrade from a stunning new appliance collection—we love the big window and end-cap details in iconic red. In stainless steel with steam rack and baking drawer. 30" Dual Fuel Slide-In Range with Downdraft, \$3,549. kitchenaid.com





#### **CAKE DOMES**

Inspired by the artist's wife, an avid baker. Handblown glass shown in Crimson and Canary. Small Dome, \$360 each. travissandovalglass.com



#### **PRO FRIDGE**

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#### Cooking for a Crowd

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1. How to Cook Grains Print by Chickpea, \$15. 2. French Champagne Coupes by Vintage Provisions, \$48 for two. 3. Seashell Pinch Bowl by Fisheye Brooklyn, \$30. 4. Star Trivet by Frederick Arndt Artworks, \$55. **5.** Steak Knives by R. Murphy Knives, \$198 for four. 6. Portuguese Sardines by Bela, \$18 for six tins. 7. Monogrammed Tea Towel by A Good Home, \$30. 8. Porcelain Fruit Basket by Heirloom Home, \$72 for four. 9. Hexagonal Plate by Frances Palmer, \$175. food52.com



#### **ROASTED CARROT & AVOCADO SALAD WITH CRUNCHY SEEDS**

Serves 4

- 2 lb. small carrots, peeled; if large, quartered and cut into 3-inch segments (about 4 cups) Kosher salt
- 1 orange, cut in half
- 1 lemon, cut in half
- 1 tsp. cumin seeds
- 2 medium cloves garlic
- 1 T fresh thyme leaves
- ½ cup extra-virgin olive oil
- 1 tsp. red wine vinegar
- 1 tsp. crushed red pepper flakes Freshly ground black pepper
- 1 T sugar
- 1 avocado, peeled and cut into 12 wedges
- 2 cups microgreens
- ¼ cup crème fraîche
- 2 Ttoasted sunflower seeds
- 2 tsp. toasted sesame seeds
- 1. Preheat the oven to 450°F with an oven rack in the center
- 2. Place the carrots in a saucepan and cover them with cold water. Season with salt, set over high heat, and bring to a simmer. Reduce heat to medium and simmer until the carrots are tender, about 10 minutes.

- Drain the carrots and transfer them to a medium bowl.
- 3. Juice one of the orange halves and one of the lemon halves. Combine the cumin, garlic, thyme, 2 tablespoons of the olive oil, the vinegar, red pepper flakes, 1 teaspoon of the orange juice, and 1 teaspoon of the lemon iuice in a blender and blend until smooth. Season the marinade to taste with salt and pepper.
- 4. Add the marinade and unjuiced citrus halves to the carrots and toss to combine. Spread the carrots and citrus halves on a rimmed baking sheet and roast until the carrots are slightly shriveled with a few brown spots, about 20 minutes. Allow the carrots to cool to room temperature.
- 5. Meanwhile, squeeze the juice from the roasted citrus halves into a small bowl. Add the remaining fresh orange juice, lemon juice, 6 tablespoons olive oil, and the sugar. Season the dressing to taste with salt and pepper and whisk to combine.
- 6. Divide the carrots and avocado wedges among four plates. Divide the greens among the plates on top of the carrots and avocado. Add 1 tablespoon of crème fraîche to each salad. Sprinkle sunflower seeds and sesame seeds over each plate. Drizzle several tablespoons of the dressing over and around the salads and serve immediately.





# LIFE SOLVED

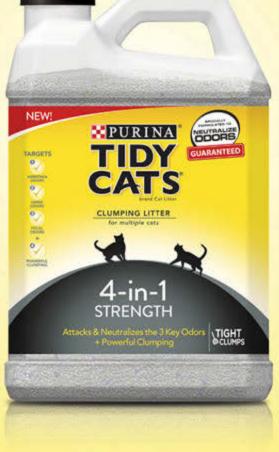
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#### BATH OF THE MONTH

### Set in Stone

A room looks larger when you wrap it in white marble and keep visual interruptions to a minimum.

"ONLY A SLAB OF GLASS defines the shower," says architect Ken Pursley, "and the floor runs into it unbroken to minimize the divide." By making the stall practically invisible, Pursley and his business partner, architect Craig Dixon, preserve the symmetry of this square bathroom in a Charlotte, North Carolina, house and make it feel more spacious. Even the window is dematerialized with ethereal frosted glass to maintain privacy while still letting in soft natural light.

All the walls are clad in statuary white marble. "It's serene and simple, and whenever you can make something simple there's a certain peacefulness to that," Dixon says. In a bit of an experiment, they even clad the front of the vanity—including drawers in three-quarter-inch marble. "It's the same thickness as wood but a lot heavier, so we had to reinforce the back of the cabinets with steel to handle the weight," Pursley says. Now the drawers slide smoothly, and the marble actually turned out to be practical because "wood cabinets could become a maintenance issue with the open shower," he explains. "It seemed like the right solution for the space. And when a room is as edited and uncluttered as this, it's great to have something you've never seen before. It makes the room feel special."

RIGHT: The controls to the shower are off to the side, so you can adjust the water temperature before you get in. Shower system in polished nickel by Newport Brass. Carbono textured porcelain tile from Artistic Tile on floor. Ceiling painted in Benjamin Moore's Light Pewter. **OPPOSITE:** On the vanity, Newport Brass faucets are paired with Kohler's Caxton sinks. Drop pulls from Gerber Hinge.





A listing of designers, manufacturers, distributors, and retailers featured in this issue. For complete product information, go to housebeautiful.com/resources.

THE SYMBOL (T) = TO THE TRADE.

"To the trade" means a manufacturer sells primarily to design professionals. Many design centers have decorating services that can be accessed by the public. Fabric shops, workrooms, and online services may be able to place an order for you.

#### PAINT

BENJAMIN MOORE 855-724-6802 benjaminmoore.com

DONALD KAUFMAN COLOR donaldkaufmancolor.com

FARROW & BALL 888-511-1121 farrow-ball.com

GLIDDEN 800-454-3336 glidden.com

PRATT & LAMBERT 800-289-7728 prattandlambert.com

SHERWIN-WILLIAMS 800-474-3794 sherwin-williams.com

VALSPAR 800-845-9061 valsparpaint.com

#### FABRIC & WALLCOVERING

BRUNSCHWIG & FILS (T) 800-538-1880 brunschwig.com

CHELSEA TEXTILES 908-233-5645 chelseatextiles.com

CLAREMONT (T) 212-486-1252 claremontfurnishing.com

CLARENCE HOUSE (T) 800-221-4704 clarencehouse.com

FOWLER (T) 212-647-6900 cowtan.com

DE LE CUONA (T) 212-702-0800 delecuona.co.uk

DESIGNTEX (T) 800-221-1540 designtex.com

DONGHIA (T) donghia.com

HILL BROWN (T) 221-4704 hillbrown.com

HOLLY HUNT (T) 800-320-3145 hollyhunt.com

JANE CHURCHILL (T) 212-647-6900 cowtan com

KRAVET (T) 800-645-9068 kravet.com

KYLE BUNTING 512-264-1148 kylebunting.com

LEE JOFA (T) 888-533-5632 leejofa.com

LULU DK 212-223-4234 luludk.com

NICHOLAS HERBERT 011-44-0-20-7376-5596 nicholasherbert.com

NORBAR 800-645-8501 norbarfabrics.com

PERENNIALS (T) 888-322-4773 perennialsfabrics.com

PHILLIP JEFFRIES (T) 973-575-5414 phillipjeffries.com

POLLACK (T) 212-627-7766 pollackassociates.com

RALPH LAUREN HOME 888-475-7674 ralphlaurenhome.com

ROBERT KIME 011-44-0-20-7229-0886 robertkime.com

SISTED DADISH 800-970-3366 sisterparishdesign.com

SUNBRELLA 336-221-2211 sunbrella.com

VEERE GRENNEY 011-44-0-20-7351-7170 veeregrenney.com

VERELLEN (T) 336-889-7379 verellenhc com

#### FURNISHINGS & ACCESSORIES

ABC CARPET & HOME 646-602-3101 abchome.com

ACCENTS OF FRANCE (T) 323-653-4006 accentsoffrance.com

ANDRIANNA SHAMARIS 212-388-9898 andriannashamarisinc.com

BED BATH & BEYOND 800-462-3966 bedbathandbeyond.com

BERBERE WORLD IMPORTS 310-842-3842 berbereworldimports.com

BLACKMAN CRUZ 323-466-8600 blackmancruz.com

etsy.com/shop/bourbongin

BUNGALOW 5 (T) 212-947-1500 bungalow5.com

CHARLES EDWARDS 011-44-20-7736-8490 charlesedwards.com

CHRISTOPHER SPITZMILLER (T) 212-563-3030 christopherspitzmiller.com

CIRCA LIGHTING 877-762-2323 circalighting.com

DASH & ALBERT 877-586-4771 dashandalbert.com

DESIGN MATERIALS (T) dmikc.com

ELIZABETH EAKINS 212-628-1950

FLORIAN PAPP 212-288-6770 florianpapp.com

JANUS ET CIE ianusetcie.com

JEAN DE MERRY (T) 212-715-0646 jeandemerry.com

IOHN ROSSELLI ANTIQUES 212-750-0060 johnrosselliantiques.com

KELLY WEARSTLER kellywearstler.com

KINGSLEY-BATE 703-361-7000 kingsleybate.com

LAND OF NOD 800-933-9904 landofnod.com

LEONTINE LINENS 800-876-4799 leontinelinens.com LIZA SHERMAN ANTIQUES 212-414-2684 lizashermanantiques.com

L.L.BEAN 800-441-5713 Ilbean.com

LUCCA ANTIQUES 212-343-9005 luccaantiques.com

MARTIN SHOWROOM 707-967-8787 martinshowroom.com

McKINNON AND HARRIS 804-358-2385 mckinnonharris.com

866-956-8552 mecox.com

MIMILONDON (T) 310-855-2567 mimilondon.com

MITCHELL GOLD 4 BOB WILLIAMS 212-431-2575 mgbwhome.com

NW/RIK 415-621-2344 thenwblk.com

OCHRE 212-414-4332 ochre.net

PENDLETON 877-996-6599 pendleton-usa.com

**REBORN ANTIQUES** 310-289-7785 rebornantiques.net

RESTORATION HARDWARE 800-910-9836 rh.com

ROBERT KUO 310-855-1555 robertkuo.com

SEARS 800-349-4358 sears.com



simontoparovsky.com SOANE BRITAIN

011-44-20-7730-6400 soane.co.uk

STARK (T) 212-752-9000 starkcarpet.com TOMLINSON/

ERWIN-LAMBETH (T) 336-889-2960 tomlinsonerwinlambeth.com

URBAN ARCHAEOLOGY 212-431-4646 urbanarchaeology.com

WALTERS WICKER (T) 212-758-0472 walterswicker.com

WOVEN ACCENTS 800-222-7847 wovenonline.com

#### **KITCHEN & BATH**

CLASSIC TILE & MOSAIC 310-324-5184 classictileandmosaic.com

GERBER HINGE 800-643-7237 gerberhinge.com

KOHLER 800-456-4537 kohler.com

NATIVE TRAILS 800-786-0862 nativetrails.net

NEWPORT BRASS 949-417-5207 newportbrass.com

P.E. GUERIN 212-243-5270 peguerin.com

ROHI 800-777-9762 rohlhome.com

SONOMA FORGE 800-330-5553 sonomaforge.com

VIKING 888-845-4641 vikingrange.com

#### BEAUTY

FORMULA X 877-737-4672 sephora.com

IO MALONE LONDON 866-305-4706 iomalone.com

URBAN DECAY 800-784-8722 urbandecay.com

#### DESIGNERS

- 51 LINDSEY LANE lindseylanedesign.com
- VICTORIA HAGAN 212-888-1178 victoriahagan.com
- LIBBY LANGDON 212-501-0785 libbylangdon.com
- SUZANNE KASLER 404-355-1035 suzannekasler.com
- **60** CHARLOTTE MOSS charlottemoss.com
- JONATHAN ADLER 800-963-0891 ionathanadler.com
- CATHY KINCAID 214-522-0856 cathy-kincaid.com
- GREGORY SHANO 917-399-4334 gregoryshano.com
- ERIN MARTIN 707-963-4141 erinmartindesign.com
- 106 LIBBY CAMERON 914-833-1414 libbycameron.com
- 117 ANNETTE ENGLISH 323-556-3377 annetteenglish.com
- 128 PURSLEY DIXON ARCHITECTURE 704-334-6500 pursleydixon.com

#### CORRECTION

On the Table of Contents in our March 2015 issue (page 4), we inadvertently gave the incorrect name for the photographer of the cover photo. The photographer of the March cover was Annie Schlechter

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SPRING CLEANING TIME!

Five designers share their tips, tricks, and secret weapons for maintaining the well-kept home.

THOMAS PHEASANT I schedule a purge day twice a year and gather all the things I can live without, then hire a pickup service to come take them away. Knowing they're coming prevents the easy out of "I'll take care of this later." It's like hiring a personal trainer—you're less likely to skip your workout if you're paying someone to help push you through it.

DOTDOOR FURNITURE & OFFEN GETS ONECHOOLED -UNTIL YOU WANT to throw AN IMPROMPTU POOL PARTY + NOTHING 15 CLEAN. SAND DOWN & OIL WOOD TURNITURE TO PESTORE ITS LUSTER, AND IMPST IN SOME NOW CUSHINS + PILLOWS IN ONTDOOR FABRICS. OLIVIA ERWIN YEBOTHA

flet out the folex It's a carpet stain remover but works on fabrics, too. Just about any stain, from red wine to pet accidents, will Vanish in minutes - Paloma Contrexas

I'm addicted to Mr. Clean Magic Erasers. They miraculously clean up paneled walls, baseboards, marble counters, even upholstery—I once used one to remove an ink scribble from a gray leather chair!

JOHN PEIXINHO Katate your rugs 180 degrees elt spreads out the wear and tear - and really procongs a rug's life AND you get to clean underneath them! JOHN PEIXINHO







IT IS BETTER TO FAIL IN ORIGINALITY THAN
TO SUCCEED IN IMITATION — HERMAN MELVILLE









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